

DAILY MAGAZINE PAGES FOR EVERYBODY

THE BEST Photoplay Department in WASHINGTON

Actors to Use Film as Aid in the Rehearsal of Plays

A way has been found to utilize moving pictures in the production of a stage play.

This would not be so startling an announcement if it was not for the fact that the average theatrical manager has viewed the growth of the motion pictures with contempt and has referred to the film as a fad and the projection machine as a toy. He has not been able to see any value in the film and has lost no opportunity to belittle it. But the situation is changing. The theatrical manager is beginning to take interest in the film from the standpoint of an amusement enterprise because he has seen the tremendous amount of money being made out of it. And now it appears the discovery has been made that the ownership of a reel or two of film of a play will be a great help to a producing manager in keeping his company up to the mark. James K. Hackett is credited with the discovery of this idea. Hackett intends to have all his plays photographed in the future. He is in Paris just now engaged in making a picture play of "Monsieur Beaucaire" for the Famous Players.

"On my return to the United States I am going to introduce a or two there, I go to California to theatrical productions," says Mr. Hackett. "It seems to me to be almost revolutionary in its departure from established custom, and if it has the effect which I foresee, it will tend to make a failure almost unheard of."

"The idea is this—I am going to rehearse my company in the usual way until they have reached the stage of perfection at which a dress rehearsal is called. Then, at a dress rehearsal, I am going to have a moving picture made of the play, and I am confident that when I have this before me and can repeat it time after time without the slightest change, that I shall be able to discover many helpful ideas and improvements which would be lost in the regular rehearsal or performance. Even more valuable than to the manager, it will be to the audience. This film to be the player. Watching themselves on a screen with every

PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK



Scene From "The Million Dollar Mystery," showing the earliest beginnings of the Mystery.

detail reproduced in exact and pitiless sharpness, should enable actors to correct faults and make improvements in their work far more intelligently than by the directions of any director.

"Words cannot describe how this method will aid a manager to obtain the proper perspective of his production, and to properly weigh the value of his ideas. When he watches it in rehearsal day after day he is instantly impressed with the personality of his players. No matter how hard he tries to be impartial, he is influenced by his personal likes and dislikes. He may perhaps think that the voice of a player is so beautiful, or so suited to the part, that he loses the effect of the player's work and thus fails to see faults which are instantly apparent to an audience. Again, he may be so impressed by that intangible something, which, for

want of a better name we call magnetism, that he is carried away with the matter and so his judgment should be materially improved. As soon as I have finished the scenes of "Monsieur Beaucaire" which are now being taken in France I shall cross over to England for those which are to be made there, and then sail at once for New York. After a day or two there, I go to California to play in the Greek Theater of the University of California, and then jump across the Continent once more to begin the scenes of the production I shall make at the Hackett Theater in New York."

THE ONLY Department Representing THE PUBLIC

WHAT THEY'RE SHOW- ING IN WASHINGTON.

TODAY.

"The Great Aerial Disaster," the Virginia, Ninth between F and G streets.

Feature Program, Central Park, Ninth street near Grant Place.

"The Court of Death," final installment of Adventures of Kathlyn, the Olympic Park, Fourteenth and V streets.

"The Countess Vech's Jewels," "Benches Billy's Leap," "How the Day Was Saved," and "Blink's Vacation," the Twilight Pennsylvania avenue between Thirteenth and Fourteenth streets southeast.

"A Maze of Mystery," Crandall's, Ninth and G streets.

"The Creation," the Belasco, Lafayette square.

TOMORROW.

Wanda Treuman in "The Norwegian Spy," Crandall's, Ninth and E streets.

Feature Program, Central Park, Ninth near G street.

"The Creation," the Belasco, Lafayette square.

"The Prince on the Glove," "A Woman's Mission," Dorothy Danesbridge, Millant's, the Twilight, Pennsylvania avenue between Thirteenth and Fourteenth streets southeast.

"The Changeling," the Olympic Park, Fourteenth and V streets.

Actress Enjoys Danger In Photoplay Scenes

Why is it that the actress enjoys that element of danger that is so often necessary in the production of a picture?

This question was recently asked Vivian Rich, the leading lady of Sydney Ayres' company of the American films. "I cannot explain," said Miss Rich. "I must admit, when the director tells me it is necessary to do such and such a thing, to perform some act which is an element of danger, that for the moment I am frightened, because I realize that a mishap, a moment of hesitation may result in injury. Yet the minute I am in action, I forget the danger and realize that it is in itself a fascination."

In the production, "Nature's Touch," I dress as a boy and creep under a freight train and ride the bumpers. I reached the location and saw when I had to lie down, when I saw those mighty wheels when I realized that if I rolled off my little perch I would be ground to pieces, a certain fear possessed me. No, I was not nervous, but that uncertainty filled me with dread. Yet strange to say the minute I was in position and the train moved off I forgot the danger and really enjoyed the novelty of the situation. The train gained momentum, the wheels turned faster and faster, the ground beneath me flew by like a white streak. The excitement made me forget my fear. I enjoyed my ride, and really felt sorry when the train, a small one further on, came to a stop. No, I cannot explain the reason why, but nevertheless, it is a fact, that the actress, when in action, really enjoys that element of danger that surrounds her."

Universal Secure Last Picture of Lost Aviator

"Across the Atlantic" is one of the series of photoplays that was produced by Director Herbert Brenon's Imp Company on its tour of Europe a short time past. With the popular star, King Haggart, in the lead role, it was staged in England and shows marked signs of enterprise on the director's and company's part. Not satisfied with using the settings they had secured special privilege to take the company employed the aviators, Claude Grahame-White and Gustav Hamel, to appear in roles and use their own machines. Mr. Hamel is the daring British aviator who is attempting to cross the English channel about two weeks ago with his torpedo boat and hydroplane. Days in searching the channel for him of his plane, he still has not been heard of him. All hopes have been given up of ever finding him.

John E. Ince has purchased a motor car and reports that he is enjoying it highly. These hot days, the Lubin director admits that it is a rather expensive sport and perhaps an extravagant one for a copy of a magazine which he reads once only, but his inherited fondness for the sea, his grand father, having frequently crossed the ferry to Hoboken imperiously asserts itself, regardless of financial considerations. There is at present writing a scenario in which his new purchase plays an important part.

Lillian Gish, of the Majestic company, is a young woman who believes in using every spare moment of her time to the best possible advantage. She is a keen student of literature, with Shakespeare and Tennyson's poems being among her chief favorites.

The Famous Players have presented H. H. Warner in the film version of the world-famous drama of capital and labor, "The Lost Paradise," by Ludwig Gluck. The picture is a masterpiece and is regarded as the greatest capital and labor play ever written, and has been called the best possible advantage. She is a keen student of literature, with Shakespeare and Tennyson's poems being among her chief favorites.

Protects the Authors.

The French Society of Authors and Composers, which was authorized by the courts to collect royalties from moving pictures based on plays, has during the year received \$100,000 from this source. The society is trying hard to place the picture houses within its control, and hold a monopoly for all French theaters, but the maneuver is being opposed by the producers. Among the new rules is that the minimum royalty of \$1,500 and the production of a three-act play before an author is admitted as a full-fledged member. Any writer having played on a French stage is admitted as a probationer, and he is thereafter bound to the society, but not recognized as a member.

Picture Play Records For the Smithsonian

Perhaps the first motion picture feature to be installed at the Smithsonian Institution will be the negative of the Lusky-Belash production, "The Rose of the Rancho," which will be taken from the film of the same name. The picture is a masterpiece and is regarded as the greatest capital and labor play ever written, and has been called the best possible advantage. She is a keen student of literature, with Shakespeare and Tennyson's poems being among her chief favorites.

The Kind You Have Always Bought

Bears the Signature of
Chas. H. Fletcher
In Use For Over 30 Years

On Choosing An Ice Cream Freezer

By MRS. CHRISTINE FREDERICK.

REMEMBER living in Europe for five years and enduring the purgatory of not being able to get a single dish of ice cream—that is, ice cream in the American sense, which is so different from the foreign place.

For the ice cream is our national dish, after all, and when properly made, of good materials, it is certainly our most wholesome summer dessert. Even the commercial ice cream maker has much to prove during the last few years and the product is above criticism, as made by a few concerns, nothing quite takes the place of good, home-made ice cream.

And it is so easy to make! The only two requisites are a good freezer and the right manner of freezing. So, first about the freezer. It should have a cylinder which is large in proportion to the size of the tub. This will allow more of the cream to be revolved against the surrounding ice. The dasher of the right kind of freezer will have a wooden scraper so attached that it will remove all the material which has been frozen against the sides of the can. If the dasher does not do this, too much of the cream will stick to the sides of the can and thus will not revolve enough stirring and beating.

Either the dasher and the can must move in opposite directions, or the can must be stationary and the dasher revolve, because if both move in the same direction, the arrangement of a freezer is when the can revolves and the dasher is held

in one position. It is also best to have little wings or paddles projecting from this center rod of the dasher so that the stirring may be still more efficient.

The freezer should be so made that no ice and salt can reach the cream or corrode the gears. The put or tin tub should be held by galvanized iron loops which will not rust, and be made of well-seasoned wood and should be no cracks or seams to catch the greasy cream. Every part of the freezer should be easy to clean thoroughly, as a clean freezer is the first requisite of good ice cream.

Now about the process of freezing. We know that salt and ice must be used, preferably in the proportion of one-third salt and two-thirds ice, which really should be weighed to get best results, and not merely be put in layers. The mixture itself and all parts of the freezer should be as cold as possible. The ice should be of the same sized particles and preferably shaved, and not in chunks. In order to freeze the cream the ice must melt. But few women realize this, and mistakenly make ice cream in a cold cellar, where the freezing takes longer because the ice melts more slowly. Freezing should be done in a room of moderate temperature, and when the freezing is finished the freezer may be placed away in a cold place.

Resides the freezing, the stirring, especially by the dasher, gives the smoothness so desirable. The ideal is to stir and freeze uniformly, and this can only be done if the freezing is effected slowly, at the same time that the stirring is being well done.

With a good freezer, a good ice cream maker, and the right materials, two quarts of cream should be frozen in about ten minutes, which is not at all a long time when compared to the time required to make ice cream, or cake, or almost any other dessert. The house with a good freezer never lacks for ice cream, and the pleasure from the house where elaborate and tasty heavy desserts prevail.

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TIMES BEDTIME STORY



POLY FINDS SOME PLAYMATES FOR ROLY.

By FLORENCE E. YODER.

IT was sometimes very lonely for Roly in Tabblyland. The other animals had several

brothers and sisters and a mother, but the little puppy girl who came to Tabblyland last of all, had only her little brother, Poly. When he went away she was very lonely. Of course now, she used to go over and see the Tabbly children, and she used to go to see the Hicks children, a kitty family and a dog family, just as she chose, but she wanted some one in her own home to play with.

"I'm sick and tired of staying here all day while you work," she complained almost every evening to Poly. They used to sit out on the step together. She would put on a clean dress, and fold her hands neatly in her lap, and Poly would lean back on his elbows and which is like that on the cheek of the peach, and which is intended by nature to protect the face from the wind and sun.

"As for the hair treatment, she never wears a lot of heating false hair and heavy hats, and she curls her hair with curling irons or dyes it with injurious mixtures. She brushes it and suns it; that is all she does."

"She eats simple food and not too much of it. Therefore she does not grow fat. I think I can get you a young bunny, or perhaps a little downy chicken, if I go out in the big bunny box he finds, got up and danced about for joy."

"Poly dear," she said, eagerly, "I'll never, never have dinner late again. And I'll cook the best things you ever ate."

"I'm sure to go to bed now," answered Poly. "If I am going to get up early to play and dancing and let's get up. I'll do the best I can."

Ever since Poly had stolen his own cake from himself he had tried to be good, and before he dropped off to sleep he made a vow that he would get Roly a playmate if he had to walk ten miles.

He started off bright and early the next day with his lunch in a little bag. He had on his striped suit, and he kicked his heels as he went up very light and hurried away.

Now it would take too long a time to tell how he hunted all day. He ran in the open spaces, and he sniffed in the underbrush, and he asked the Bunnie who lived in the wood, and he asked the birds, but not little downy chicken nor soft bunny boy, he found. He ate his lunch long after 12 o'clock, sitting down by a stream far from home. His fur was full of dirt, and his tender nose was scratched by briars.

Poly sniffed them close, and kissed their little noses. "You surely are," he said, delightedly. "And you crawled under my feet last night. I've been hunting for you all day long!"

He took them home to Roly, who loved them and they grew quite spoiled. And there they are in the picture which you are looking at.

(Copyright, 1914, by Florence E. Yoder.)

The Court of Death. (Seing).

Final Chapter of "The Adventures of Kathlyn."

Kathlyn and her party, having escaped a dreadful death from the rain of fiery lava, remain in the shelter of the cliff until the eruption ceases, and then move resolutely on to find the treasure trove which Kathlyn has been told that she can find. They finally come into the cave, and learn from the old man who was badly wounded by Umbalish, that they have arrived too late. That arch villain has taken the treasure, and Kathlyn sweeps the horizon with her powerful telescope, and sees Umbalish's boat almost half down in the dim distance.

When Umbalish first reaches his native beach, his first precaution is to rush to the chief boatman's hut, where he takes to temporarily cache his gold, but this worthy man, recalling the great services of Bruce and Kathlyn in saving the lives of himself and his children, refuses to aid the intruder. Umbalish is instantly furious, knocks the man down and carries away to a nearby jungle, which happens to be the lair of leopards. He is unaware of this, but before he has time to hide his gold, the leopards return and Umbalish with his followers flying the beautiful boatman and the captured gold, which they take to their own camp.

Umbalish and his natives, returning to bury their gold, find it has been taken. He immediately accuses that Kathlyn and Bruce are in the neighborhood and he orders his men to race to the beach, and surprise the natives to take Bruce and Kathlyn, and the other captives. He orders his men to hold them prisoners. Bruce and Kathlyn, a little later escape, return to the man whose boat they had been hidden, and he proceeds to Atlanta to give it to the Supreme Tribunal.

Umbalish manages to get his prisoners incarcerated in the Court of Death, with the purpose of torturing them, and then feeling that he is to the lions. Bruce and his companions reach the court of the Supreme Tribunal and are treated with dignity, the great treasure they have found, but they refuse to accept the gold until Kathlyn has been found. Bruce impresses a number of soldiers under the royal guard, and starts an extensive search. They bring to him a slave who is crawling painfully on the earth, having been beaten by Umbalish until his feet are cut to pieces. He informs them where Kathlyn and her father are detained, and about the time Umbalish has arranged to free the lions in the arena. Remains of the gold are found, and the Court of Death, and there is a spirited personal encounter with Umbalish, who is finally slain. Kathlyn and her father are returned in bonds to the tribunal, where he is destined to work out his fate. He is then taken to the gold to the poor and is freed from the throne by the Supreme Tribunal. A week later he is led by her father, her sister, and the faithful Bruce, they reach the coast and set sail for the beloved California, where Kathlyn's marriage to Bruce is assured.

(The End)

"Great Divide" in Film.

"The Great Divide," the recent spectacular success of Henry Miller and Margaret Anglin on the speaking stage, will soon be seen in motion pictures. It is now being produced on a pretentious scale as a plural feature by Popular Plays and Players.

The first film was Jacob T. Adler's "Michael Strogoff." This was followed by "The Ragged Dicks." Arrangements have been completed for "The Great Divide" and the coming feature is now being filmed.

Announcement is received of the wedding on May 13 last of Jack Richardson and Louise Lester, of the American Company forces, at Santa Barbara, Cal.

Miss Lester had aside her character as Calamity Ann for a day to receive hearty congratulations. Jack Richardson

Behind the Screen

The Universal Moving Picture Company is taking moving pictures of the crowds passing in and out of the Globe Theater, where Annette Kellermann is being shown in "Neptune's Daughter."

These films will be incorporated in a big photoplay of New York life to be released shortly.

Siegmond Lubin has again proven his loyalty as a Brother Lamb by offering to develop and print the pictures of the Lamb's Gambol without charge, as a compliment to the Lamb.

"An Old Rag Doll," a one-reel drama, was among the negatives destroyed in the recent film factory fire. Mr. Brenon, the author and producer, has commenced to remake the picture.

The Variety Feature Film Company has placed on the market a film especially produced to satisfy a long felt want in the exhibition field. A production that is exclusively Jewish. The name of this unique feature is "Shechita," or "The Slaughter," written by Jacob Gordin and posed for by the well-known actors, S. Adler and Mme. Kaminak.

Hereafter Hobart Henley will be associated with Herbert Brenon, director of Imp features, as assistant director. However, Mr. Henley will continue to help to create.

Paul Jacobs, known in the Sterling films as "Billie," is fast gaining a celestial position in the moving picture world under the careful and efficient tutelage of Robert Thornby. He is a great little chap and is as interested in his work as he is in eating ice cream cones. Thornby makes the young actor rehearse scenes many times, until he has them "down pat."

Robert Edison will soon be in Los Angeles and working on "The Call of the North," which will be produced by the Lusky-Feature company, and the studio is now being gotten ready for the coming of the picture. The picture is nearly finished and will be shipped East soon.

The Fred Mace Company is still producing comedies at the old Majestic and in Los Angeles, and the present run of films seems to be pretty good. Every one around the plant is looking toward the return of the head of the flourishing young concern.

It is rumored, and seems almost to be a fact, that P. C. Hartigan has signed with Pathé to manage and direct one of its companies at the old beach studio. He has not been seen and the story can not be confirmed.

The wunderlust took hold of James O'Neil, of the Solax forces, last week. He decided that he would like the novelty of changing his location. O'Neil worried around for a day or two, and then he signed a contract. Rumor has it that the contract is for a term of ten years.

Director Roy Smallwood and Ethel Grandin have resigned from the Universal company. Miss Grandin has been featured in Universal productions for some time, and earned considerable publicity as the star of "The Traffic in Souls." Roy Smallwood is one of the younger members of the directors' ranks, and is one of the few directors who also turn the crank of their own cameras.

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Children Cry for Fletcher's

CAS TORIA

The Kind You Have Always Bought has borne the signature of Chas. H. Fletcher, and has been made under his personal supervision for over 30 years. Allow no one to deceive you in this. Counterfeits, imitations and just-as-good substitutes, and endanger the health of children—Experience against Experience.

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The Kind You Have Always Bought

Bears the Signature of
Chas. H. Fletcher
In Use For Over 30 Years

THE CENTAUR COMPANY, NEW YORK CITY.

Common Sense Beauty Aid

By ELEANOR AMES

QUESTION: How could any girl with the name of "Flower-of-all-Beauties" be otherwise than charming and attractive to women? Answer: She isn't. The little lady under discussion being Taka-Taku, a fascinating and aristocratic Japanese dancer, and the flower name was given her as a compliment.

Taka-Taku is as dainty as a cherry blossom, and as clever and unusual as she is dainty.

She is a maker of history in one way, because she is a member of one of the old families of the "Kingdom of Siam," and it is only once in a blue moon that girls of her rank are seen in public and professional life.

Taka-Taku reaches America via London, where she has been seen by the public and greatly in demand for private society entertainments.

She combines the reserve and modesty of the Japanese lady with the frank interest in world affairs of the English woman, and the enterprise of the American girl.

She has a fair understanding of English, but she speaks other languages fluently, and is very conversant with French.

With some miniature bowls of real Japanese tea before us, Taka-Taku is a picture of the beauty secrets of her countrywomen. She wore the most beautiful kimono I have ever seen. It was pale pink strewn with wistaria in their natural colors with the gleam of gold in the embroidery.

Taka-Taku has eyes like aloes, hair like black, and luxuriant, a complexion creamy white, like a magnolia blossom, with a tinge of pink in the cheeks, and lips like cherries.

Her figure is svelte, graceful, well-proportioned without a bit of superfluous and an equal absence of thinness.

Her voice is as sweet and well modulated as the tinkling of the "wind bells" which the Japanese place in their doorways to ward off evil spirits.

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As to Sex Antagonism.

The attempt to stir up sex-strife of woman against man is a serious thing. And I have no hesitation in laying the blame for the whole agitation on a type of neutral woman, the semi-sexed product of latter-day "free thinking" and faulty education, fortunate in small minority. In reality she is not at war with man, but with her own sex, says John Horace Lockwood, The Mother's Magazine. Man does not violate her, but she violates him. Merely finds her nauseating.

In sharp contrast to this school is another, less in the limelight of the

Giving Lawn Parties.

Lawn parties may be simple or elaborate as desired. If the affair is an after-dinner one, the guests may be invited to dine at home, and then to the lawn party. If the party is to be held after tea and coffee, the guests may be invited to the lawn party.

It is a good idea to have a large number of lawn benches, chairs and plenty of cushions added to the comfort and cheeriness of the affair.

A delightful lawn party which was given on a spacious lawn, says The Mother's Magazine. The hostess was dressed to represent "Uncle Sam," and the guests were dressed in patriotic costumes.

The lawn party was a success, and the guests were very much pleased. The hostess was dressed to represent "Uncle Sam," and the guests were dressed in patriotic costumes.

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MOVING PICTURES

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VAUDEVILLE AND PICTURE
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THE COURT OF DEATH
VIRGINIA
TODAY

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